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ATTENTION: MUSIC EDITORS

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BY ROBIN STRINGER

DAILY TELEGRAPH; LONDON

LONDON - CLAUDIO ABBADO IS ELUSIVE. PERHAPS HE NEEDS TO BE.

OPERA HOUSES AND ORCHESTRAS THE WORLD OVER CLAMOR FOR HIS INSPIRATIONAL SERVICES.

AT 46, HE HAS ALREADY RESIGNED ONCE AS MUSICAL DIRECTOR OF THE FINANCIALLY CHAOTIC LA SCALA OF MILAN; AND BEEN RE-APPOINTED; IS CHIEF CONDUCTOR OF THE VIENNA PHILHARMONIC AND SUCCEEDS ANDRE PREVIN AS CHIEF CONDUCTOR OF THE LONDON SYMPHONY ORCHESTRA.

NOT SURPRISINGLY, HE HAS NOT CONDUCTED AT THE ROYAL OPERA HOUSE FOR SOME YEARS. "THEY INVITED ME MANY TIMES. NOW I THINK MAYBE IN 1982 OR 1983 I AM AT COVENT GARDEN," HE SAYS IN A MUMBLED, FRACTURED





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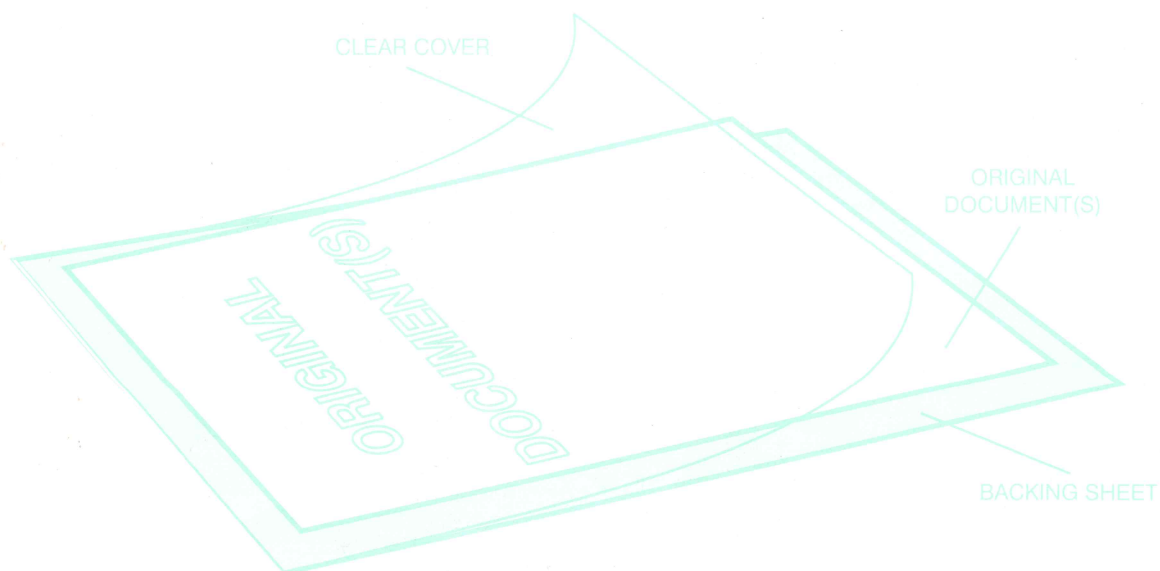
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FOLLOW HIS REHEARSAL INSTRUCTIONS ARE LESS EASILY DISARMED.

"ALREADY FOR THE LONDON SYMPHONY," HE CONTINUES, "I CANCEL ENGAGEMENTS AT THE METROPOLITAN IN NEW YORK AND IN VIENNA BECAUSE I DO NOT HAVE ENOUGH TIME."

TO PIN ABBADO IN A CORNER FOR AN HOUR IS NOT EASY. HE HAD FIRST AGREED TO MEET AT ALBERT HALL WHERE, IN RED SWEATSHIRT, HE WAS REHEARSING WITH HIS BELOVED EUROPEAN COMMUNITY YOUTH ORCHESTRA. AFTER 10 MINUTES OR SO AN AIDE INTERRUPTED. HE HAD TO GO. HE SHRUGGED HELPLESSLY.

A SECOND MEETING WAS ARRANGED THE NEXT DAY AT THE HENRY WOOD HALL IN SOUTHWARK WHERE HE WAS REHEARSING A JET-LAGGED LONDON SYMPHONY ORCHESTRA JUST BACK FROM MEXICO. SOMEHOW OTHER PEOPLE WITH OTHER PRESSING REQUIREMENTS INTRUDED. HE HAD TO RESUME REHEARSALS. HE SHRUGGED HELPLESSLY AGAIN AND SMILED.

WHAT ABOUT THE TAXI ON THE WAY TO THE AIRPORT THE FOLLOWING MORNING? HE INQUIRED. HE HAD TO CATCH THE SHUTTLE TO CONDUCT THE LONDON SYMPHONY IN EDINBURGH.

NEXT MORNING AT THE DELIGHTFUL LITTLE TERRACED HOUSE OFF THE KING'S ROAD WHERE HE, HIS BLOND SECOND WIFE, GABRIELLA, AND THEIR 5-YEAR-OLD SON, SEBASTIAN, ALWAYS STAY-HE HAS A SON AND DAUGHTERS OF 21 AND 19 BY HIS FIRST WIFE-HE WAS RELAXED AS EVER, EVEN THOUGH THE TAXI WAS DUE. "WOULD YOU LIKE A COFFEE? IT'S VERY SMALL," HE SAID, GESTURING AROUND THE HOUSE, "BUT IT'S SO QUIET HERE. LIKE THE COUNTRY." AND IT WAS.

IN THE TAXI, HE TALKED FREELY. FOR ONE WHO SEEMS SHY AND SELF-DEPRECATORY, ABBADO IS FORTHRIGHT. "COVENT GARDEN IS BETTER





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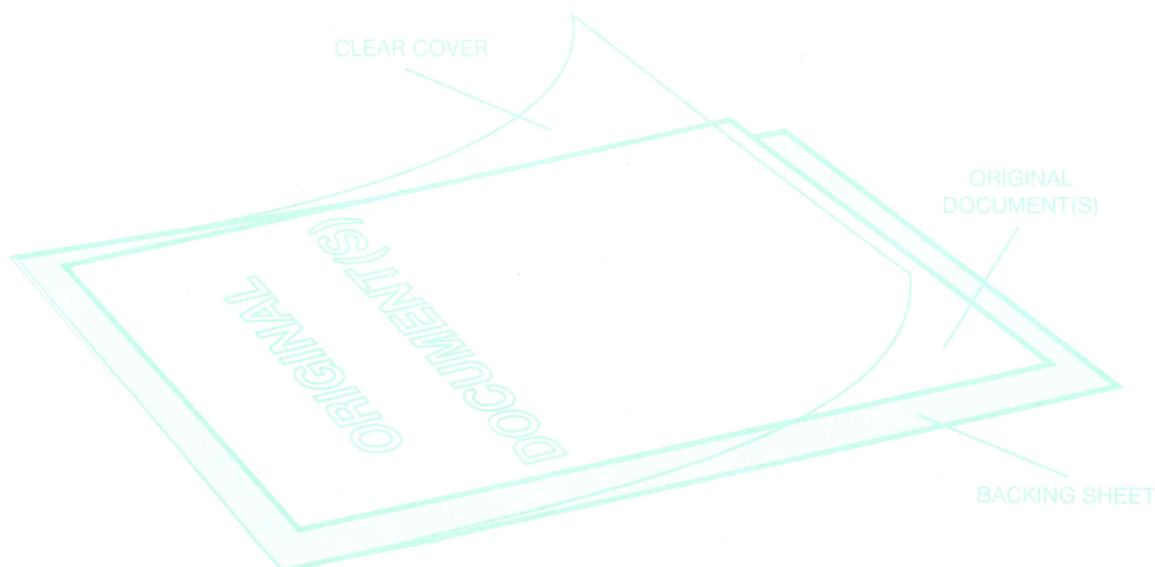
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ORGANIZED AS AN OPERA HOUSE," HE DECLARES: "BUT THE ORCHESTRA AND CHORUS ARE MUCH BETTER AT LA SCALA; ESPECIALLY FOR VERDI OR PUCCINI."

ABBADO ENTHUSES ABOUT THE LONDON SYMPHONY.

"THEY ARE FASTER; QUICKER. THEY HAVE A GREAT TRADITION FOR THE ROMANTIC REPERTOIRE; FOR BRAHMS AND FOR MAHLER. I REMEMBER PLAYING THE MAHLER 2D WITH THE LSO; WITH THE BERLIN PHILHARMONIC AND WITH THE VIENNA. THE BEST PERFORMANCE WAS WITH THE LSO."

IF HE ENTHUSES ABOUT THE LONDON SYMPHONY; HE POSITIVELY RHAPSODIZES ABOUT HIS EUROPEAN YOUTH ORCHESTRA; OF WHICH ABOUT A THIRD ARE BRITISH PLAYERS AND WITH WHICH HE HAS JUST COMPLETED ITS ANNUAL EUROPEAN TOUR.

"THERE ARE NO FEES INVOLVED; NO UNIONS; NO TIME LIMITS. WE PLAY ANY TIME," HE SAYS; RECALLING THE IDYLIC REHEARSAL PERIOD HELD THIS YEAR AT COURCHEVEL IN THE FRENCH ALPS. "THE MUSICAL STANDARD IS UNBELIEVABLE."

WITH THE LSO ALSO HE FINDS EXCEPTIONAL SATISFACTION. "IT'S VERY HARD TO EXPLAIN WHY. WHEN ALL MUSICIANS BELIEVE IN SOMETHING; WHEN THEY TRUST; SOMETHING SPECIAL COMES OUT," HE SAID.

AS HE IS DEVOTING MORE TIME TO TOURING WITH THE LSO (NEXT YEAR IN GERMANY; AUSTRIA AND THE UNITED STATES); SOMETHING ELSE MUST GIVE IN HIS CLUTTERED TIMETABLE-COMMITMENTS PERHAPS WITH AMERICAN ORCHESTRAS; WITH THE VIENNA PHILHARMONIC OR EVEN WITH LA SCALA; WHICH NOW OCCUPIES SIX MONTHS OF HIS YEAR.

HE TALKS QUITE LIGHTLY ABOUT THE EXTRAORDINARY PUBLIC SUBSIDY SYSTEM AT LA SCALA-"ALWAYS TWO SEASONS LATE SO THAT WE HAVE TO BORROW FROM THE BANK AT 25 PER CENT. IN FOUR YEARS THE INTEREST IS AS MUCH AS THE SUBSIDY"-AND ABOUT THE RECENT DEBACLE; THE CANCELLATION





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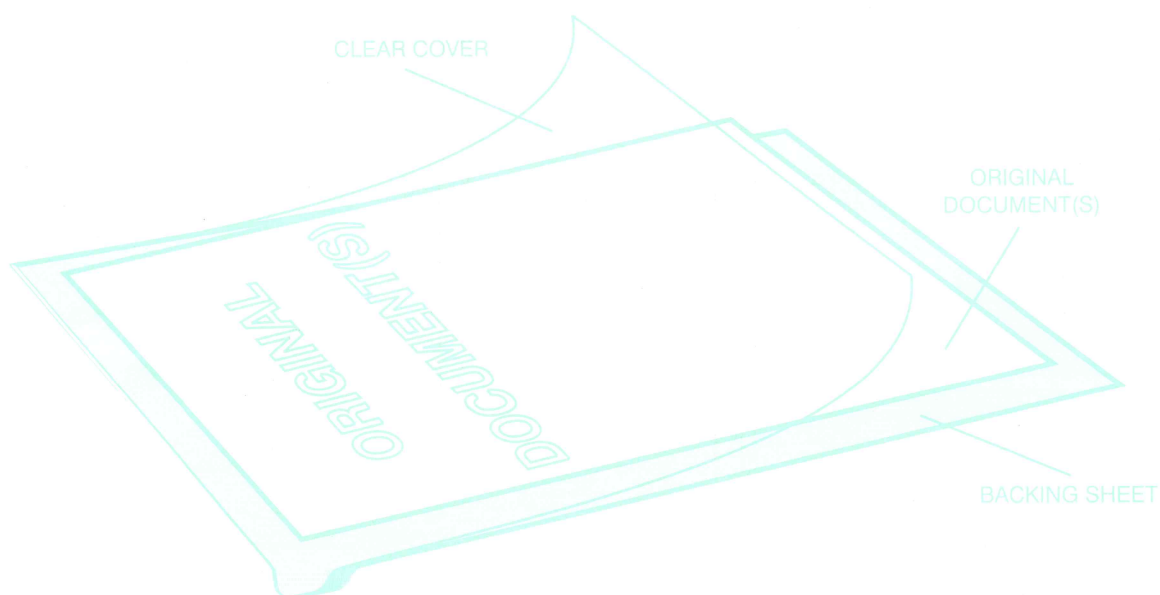
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OF AN AMERICAN TOUR. HIS OWN RESIGNATION-"IT WAS ONLY FOR TWO MONTHS DURING THE HOLIDAYS"-HE DISMISSES WITH ANOTHER CHAPLINESQUE SHRUG.

"NOW," HE MAINTAINS: "WHEN I GO BACK TO LA SCALA I WILL DO JUST ONE OPERA A SEASON. THAT'S ENOUGH. ALL THE WORK AND ORGANIZATION IS TOO MUCH. I WANT TO SPEND MORE TIME WITH MY FAMILY."

AT THIS, HIS WIFE, WHO HAS BEEN SITTING QUIETLY IN THE TAXI, ERUPTS. SHE HAS HEARD IT ALL BEFORE. TWENTY-FIVE DAYS SHE HAD THIS YEAR IN THEIR HOLIDAY HOME IN NORTHERN SARDINIA. AND EVEN THERE ABBADO STUDIES SCORES OR NEW MUSIC "EXCEPT WHEN WE GO BY BOAT FOR TWO OR THREE DAYS OR SWIM."

HIS WIFE SUBSIDES AND THE CONVERSATION TURNS TO ABBADO'S CHILDHOOD. HE WANTED TO BE A CONDUCTOR FROM THE AGE OF SEVEN OR EIGHT EVEN IF THOUGHTS OF BECOMING AN ACTOR OR WRITER OCCASIONALLY INTERVENED. HIS FATHER IS A PROFESSIONAL MUSICIAN AND HAS WRITTEN MANY BOOKS ON MUSIC. HIS MOTHER, WHO ALSO PLAYS, WRITES CHILDREN'S BOOKS.

"TILL 16," HE SAYS. "I WAS SLEEPING." IT WAS THEN HE WENT TO MILAN CONSERVATOIRE TO STUDY PIANO AND COMPOSITION. HIS DECISION TO CONCENTRATE ON CONDUCTING FOLLOWED QUICKLY. HIS PROGRESS WAS RAPID. HE WON IMPORTANT PRIZES IN THE UNITED STATES; WAS INVITED TO CONDUCT THE VIENNA PHILHARMONIC IN SALZBURG; AND THE REST WAS EASY.

ENDIT STRINGER

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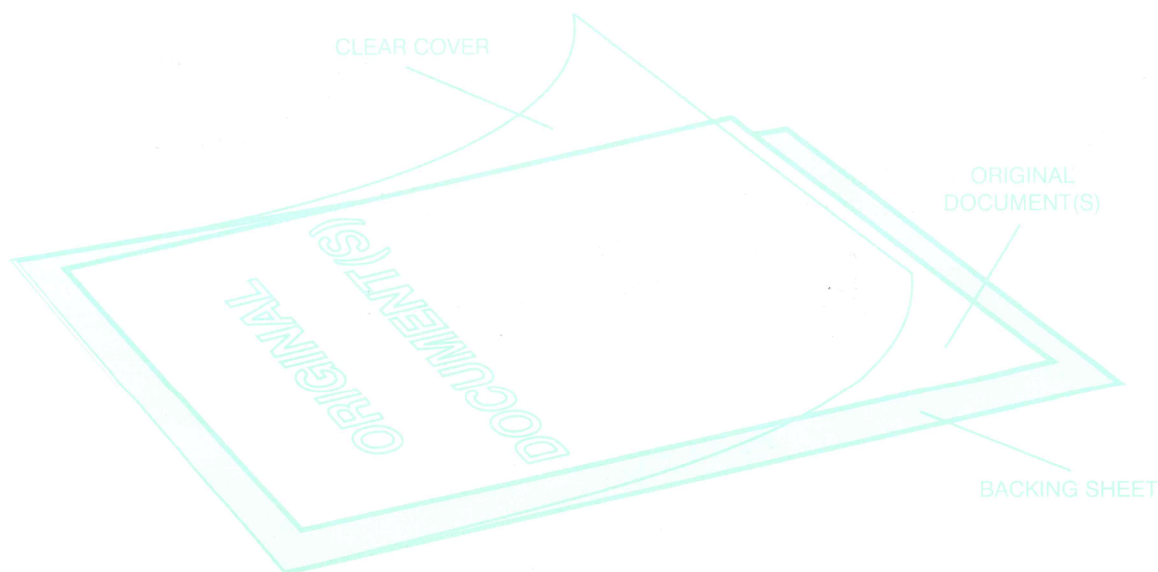
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ATTENTION: MUSIC; FEATURE EDITORS

BY ROBERT C. MARSH

(c) 1976 (c) CHICAGO SUN-TIMES (APRIL 8)

CHICAGO - It was noon and Claudio Abbado's suite at the Drake Hotel was filled with sunlight. A man accustomed to wearing multiple musical hats; he was talking as a guest conductor of the Chicago Symphony. In a moment he will become music director of La Scala; Milan; Italy's leading operatic theater; and hold auditions for seekers of jobs in that orchestra. His other big hat; that of principal conductor of the Vienna Philharmonic Orchestra; was on his head this week when he brought that distinguished ensemble to Orchestra Hall here for a program of Webern; Strauss and Brahms.

Milan and Vienna and Abbado's cities. Born in the first; educated in the second; he finds them an ideal complement to one another in that each provides a distinctive stimulation to his musical thinking. The Vienna Philharmonic tour began in Europe; with concerts in German cities; moved on to London; and then; with the mobility the jet-age provides; proceeded to New York; Washington and Chicago. La Scala and the Vienna Philharmonic-Isn't this an impossible difficult schedule?



"No," he says. "The Vienna Philharmonic does not play anything approaching the number of concerts heard each season from the Chicago Symphony. It is an old tradition; essentially one program a month and that a morning concert on the weekend."

The reason for this is that the Vienna Philharmonic draws its players from the orchestras of the Vienna opera houses; and the principal evening activity of these musicians is playing in the theater. The Vienna Symphony; conducted by Carlo Maria Giulini - Abbado's predecessor at La Scala - is the orchestra that provides the city with weekly programs in the manner of the major American cities.

"Actually," Abbado notes, "I do the first program of the series; and the last; and one in the middle; and things for the Vienna Festival and Salzburg. It does not add up to a great deal of time. In fact, I conduct more programs with the orchestra on this tour than I normally do in a year."

Isn't it odd that the two Viennese orchestras both have Italian conductors? Why should the capital of Austrian music look to Milan for its conductors?

"I think it is purely coincidental," Abbado says.

"They don't look for an Austrian conductor; although Karajan; Boehm; and Leinsdorf are all respected. They look for a conductor. The other concerts go to Mentzer; Marzel and Haitink; international figures;







AND NOW CARLOS KLEIBER; A GREAT TALENT."

WHEN THE CONVERSATION SHIFTS TO LA SCALA IT IS CLEAR THAT THIS IS BOBADO'S PRIMARY CONCERN; THAT WHERE HE IS, LA SCALA IS TOO. THINKING AHEAD TO THE AFTERNOON'S AUDITIONS; HE REMARKS; "I AM DELIGHTED TO HAVE AMERICANS IN MY ORCHESTRA. I HIRED A PERCUSSIONIST IN BOSTON THIS YEAR AND A TROMBONE PLAYER IN PHILADELPHIA. I WANT THE BEST; WHEREVER THEY'RE AVAILABLE; AND THE BEST WILL GO. SCALA IS ONE OF THE MAJOR THEATERS OF THE WORLD. MILAN IS A GREAT CITY. THE PAY IS GOOD. THE PRESTIGE IS HIGH.

"THE WORLD OF MUSIC TODAY IS SMALL; CLOSE-KNIT AND QUICK TO RESPOND TO TALENT. ITS INHABITANTS ARE ALWAYS ON THE MOVE. AT SCALA WE WORK THREE OR FOUR YEARS IN ADVANCE PLANNING PRODUCTIONS; OTHERWISE THE PEOPLE WE WANT WILL BE SIGNED UP SOMEWHERE ELSE. EVERY SEASON I LIKE TO HAVE ONE OPERA THAT IS NEW TO THE AUDIENCE AND TO CARRY OVER SOMETHING FROM THE YEAR BEFORE THAT HAS BEEN UNUSUALLY SUCCESSFUL. THE REST - SIX OR SEVEN THINGS - WILL BE REPERTORY WE HAVE PRODUCED IN THE PAST. I USUALLY CONDUCT THREE OPERAS. OFTEN I START A YEAR BEFORE; WORKING WITH THE PRODUCER; THE DESIGNER. WHEN THE TIME COMES; I DO ALL THE REHEARSALS; STAGING REHEARSALS; LIGHTING REHEARSALS. I AM ALWAYS THERE.

"WHEN I AM PREPARING AN OPERA I LIKE TO HAVE A PIANIST







TO PLAY FOR ME. FROM THE BEGINNING I CONDUCT THE SINGERS. IF YOU START REHEARSING AS A PIANIST YOU MAY CAST YOURSELF AS AN ACCOMPANIST; AND THE SINGERS GROW ACCUSTOMED TO THE IDEA THAT YOU WILL FOLLOW THEM. THAT IS WRONG. BESIDES; THE PLAYING CAN BE A DISTRACTION. I PREFER TO CONCENTRATE ON THE MUSIC AND WHAT THE SINGER IS DOING. WE HAVE SEPARATE ORCHESTRA REHEARSALS AND I SING THE VOCAL PARTS LIKE TOSCANINI USED TO DO. YOU KNOW HOW HE SANG. HE HAD A TERRIBLE VOICE BUT WONDERFUL EXPRESSION.

“RIGHT NOW; FOR THE BICENTENNIAL OF THE THEATER; I WORK ON 1977-78. WE WILL HAVE ALL THE BEST OF OUR RECENT VERDI PRODUCTIONS. AS YOU SEE; THIS KEEPS ME IN MILAN ABOUT SIX MONTHS OF THE YEAR. I TRY ALWAYS TO MAKE JULY AND AUGUST A VACATION; EXCEPT FOR A WEEK OR TWO IN SALZBURG.

“SOMETIMES I WORK TOO MUCH; WHICH I DON'T LIKE. I TRY TO FIND TIME IN MY LIFE FOR MY FAMILY; MY OTHER INTERESTS - ESPECIALLY THE THEATER. IT MEANS YOU ARE ALWAYS SAYING 'NO' TO PEOPLE. I DON'T GO AS A GUEST TO THE NEW YORK PHILHARMONIC OR THE BOSTON SYMPHONY ANYMORE. I PREFER TO WORK IN CHICAGO AND PHILADELPHIA. THESE ARE THE BEST ORCHESTRAS.

“THIS IS THE MAIN THING; TO WORK FOR WHAT IS BEST. IF I TURN DOWN ENGAGEMENTS; I MAKE LESS MONEY; BUT MONEY FOR ME IS NOTHING. IT IS NOT THAT IMPORTANT.”

HD (ENDIT MARSH) 4-8







## CLAUDIO ABBADO

Claudio Abbado, conductor, studied piano and composition at the Verdi Conservatory of Milan, his native city, and conducting at the Vienna academy. He won the Koussevitsky Award for conducting at the Berkshire Music Center in 1958, and five years later was a first-place winner in the Dimitri Mitropolous conducting competition, which earned him a years residence as an assistant conductor of the New York Philharmonic.

In 1965, Claudio Abbado was invited to appear at the Salzburg festival and to conduct the Vienna Philharmonic. Success followed quickly.

In 1968, he was named permanent conductor of La Scala and served until recently as their Music Director. Engagements followed with other leading opera companies and orchestras: the Metropolitan Opera and Vienna State Opera, the Royal Opera House, Covent Garden, the Berlin Philharmonic, the New Philharmonia of London, the New York Philharmonic, the Los Angeles Philharmonic, the Cleveland Orchestra, the London Symphony, the Boston Symphony and the Chicago Symphony.

In 1971, Mr. Abbado was appointed Principal Conductor of the Vienna of the Vienna Philharmonic which he has conducted on world tours, including concerts in China. In addition to his permanent posts at La Scala and Vienna, Mr. Abbado continues guest appearances with the world's leading orchestras and has made many recordings on the London and DGG labels.

*Sept. 76*







# 'I'm Not a Showman—I Hate All T

By STEPHEN E. RUBIN

PHILADELPHIA  
**C**LAUDIO ABBADO, Italy's entry in the podium superstar sweepstakes, is strikingly handsome in an aristocratic Roman way. He is built like a sportsman and wears skin-tight togs to prove it; he has a smile that dazzles despite Bugs Bunnyish teeth; he has long, dark hair that becomes seductively disheveled when set in motion, and he looks considerably younger than his 39 years. What is lacking to complete the prize package is a flamboyant personality to project these assets into the figure of a conductorial glamour boy.

Abbado is shy. He gallops from the wings and hops onto the podium, wasting no time with theatrics before getting to the music. He gestures animatedly, but never distractingly. Performance completed, he races off stage. Recalled by applause, he bobs his head up and down nervously and then flees.

\*  
This maestro obviously worships no gods except those of music. The deference has paid off. Although he is known to American audiences primarily through recordings and occasional guest stints, in Europe he is something of a hero. Abbado is music director of La Scala, permanent conductor of the Vienna Philharmonic, principal guest conductor of the London Symphony, and a much sought after leader of other major ensembles.

The musician reserves about two months a year for orchestral appearances in this country. Currently, he is touring with the Cleveland and Philadelphia Orchestras, and will appear with the former tomorrow and Tuesday in Carnegie Hall and with the latter on Feb. 26 in Philharmonic Hall. Surprising is his absence from the New York Philharmonic, of which he was an assistant conduc-

tor for the year following his winning first place in the Dimitri Mitropoulos competition in 1963.

"I spent a month with the Philharmonic some seasons ago," Abbado says quietly in accented English, "and they played very well. Each concert was good technically, but it seemed that they just didn't love music. In Philadelphia, they play like they do love music. I prefer Philadelphia, Cleveland and Chicago. I think everybody does. The four or five best orchestras in America are almost all on the same level of musicianship. But then it depends on the music director to keep the orchestra together, to uphold its discipline.

"For this kind of thing, I think Eugene Ormandy is fantastic. Of course, Szell was, too, in Cleveland. It was not the same in New York. Also, there's another thing. People here in Philadelphia have more time for life. In New York, the musicians never even go to concerts. They have no time to enjoy life. Here, they try to help you make music. They're flexible. In New York, they're neither so flexible nor so warm. They just don't seem to love music. It's strange, because individually they are wonderful players. I remember Szell conducting the Philharmonic. They played well, but I heard him do the same pieces with Cleveland and it was completely different."

Abbado prefers American ensembles over European ones, but claims to be in no rush to permanently ally himself with an orchestra here. "I was once considered for a post, but it's not polite to discuss it," he says without coyness. "If I was offered an orchestra now I might accept, but it would depend on which one." He only conducts in Philadelphia, Cleveland and Chicago, and none of these posts is up for grabs—yet.

Abbado and his wife Gabriella, a smashing young long-haired blonde dress designer, are lodged in a spacious suite in one of the smarter Philadelphia hotels. Late in the afternoon, prior to a concert, Gabriella is in evidence only to welcome a friend, Miriam Maazel, former wife of the conductor. Chattering rapidly in Italian, the two disappear into the bedroom. Initially, Abbado is withdrawn, but over a cold supper following the successful concert, he becomes less formal and more gregarious. About 1 A.M., Gabriella marches out of the bedroom to ask if we're planning to write another New Testament.

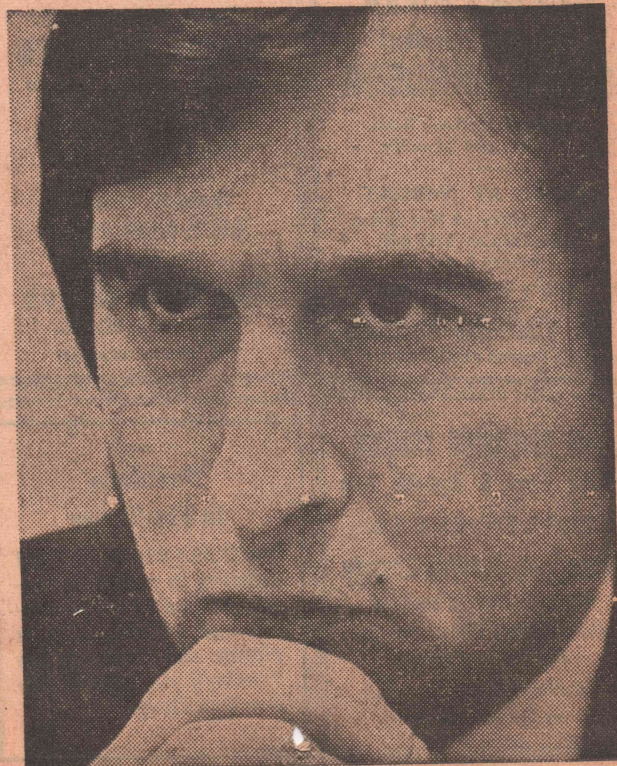
She joins us as we are discussing her husband's two children from a previous marriage. "Show him the

photos," Abbado says to his wife, who returns with color snapshots of Daniele, 15, and Alessandra, 13. Gabriella herself studies the pictures, and is thoroughly delighted at the flow of compliments. I ask how long they've been married and the two break into giggles and exchange sly grins. "Nobody knows," Abbado laughs. "Not when or where. It's a big secret. In Italy, only a few friends even know that we're married." Gabriella shakes her pretty head in agreement. They are an attractive couple.

Abbado is as atypical an Italian maestro as Toscanini was. Like his celebrated predecessor, he is of the literal school of conducting, yet he manages to infuse his own personality into the music. He performs Mozart with the

Claudio Abbado, who conducts the Cleveland Orchestra tomorrow and Tuesday at Carnegie Hall  
"Publicity? It's very American and very wrong."

Adrian Siesel







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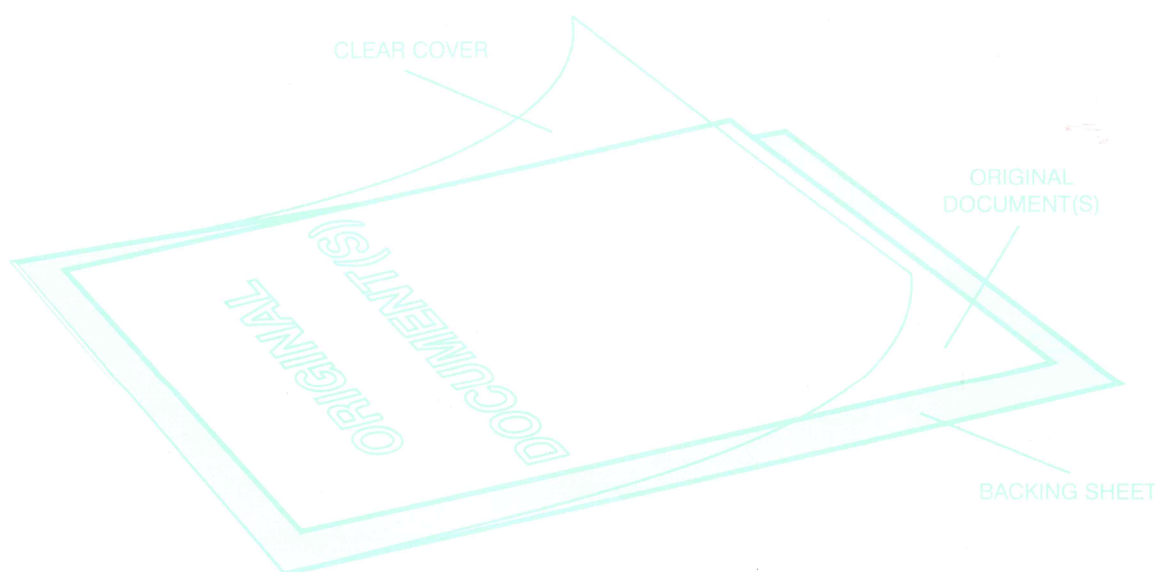
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at'

# Momentous 'Momente'

By PETER HEYWORTH

ted warmth of the ven-  
le, and Rossini with the  
ping exuberance of the  
g, which explains his  
ilarity in centers as di-  
e as Vienna and Milan.  
to this Mahler, Stravin-  
Schubert, Verdi, Berg,  
ms, Tchaikovsky, Web-  
and a generous sampling  
he moderns—Nono, Ligeti,  
—and you have a con-  
tor with a repertory that  
s varied as it is vast.

ne Abbado trademark  
ch, on the surface at least,  
ears at odds with his  
onality is his insistence  
leading all performances,  
uding opera, from mem-  
"I tried once to use  
score," he says, "but for  
it meant that I didn't  
w it. Contact with the  
chestra is much better  
hout a score. And with  
ra, if you're looking at  
score, you can't see the  
ge. When soloists or sing-  
get lost, my reaction is  
ck and impulsive in a way  
would never be if I had  
score. Some people think  
vanity. No, it's not. This  
y, maybe I can go deeper  
o the music. A lot of con-  
ctors conduct by heart aft-  
doing a piece many times.  
y wait?"

There is nothing impatient  
Abbado's desire. In fact,  
there is a leitmotif run-  
g through his career, it  
of a total lack of impa-  
nce and of the rushing that  
so prevalent among to-  
y's Wunderkind generation  
conductors. "I think my  
ong point is that I'm very  
f-critical," he explains.  
What I realized, even at  
is that one never finish-  
learning. I remember that  
colleague of mine once  
id, 'Oh, I have arrived!'  
hat is 'arrived'? It's noth-  
g. You never arrive in a  
etime. The stupidity of the  
an to proclaim this!

"It's true that many of the  
oung conductors today don't  
ait. They have no sense of

Continued on Page 32

**C**RITICS are, of course,  
paid to carp. But oc-  
asionally there comes  
a moment when they  
must throw caution to the  
winds and fire a salute. This  
I now do: The final version  
of Karlheinz Stockhausen's  
"Momente," which had its  
first performance in Decem-  
ber at Bonn and on Jan. 15  
reached London on the first  
leg of a tour that takes in  
France, Belgium, Switzerland  
and Italy, is a landmark in  
postwar musical history.

For a generation, music has  
lurched between two poles. In  
the early fifties, the postwar  
generation emerged in a  
serial straitjacket. The possi-  
bility of predetermining the  
precise characteristics of each  
work may have offered in-  
tellectual satisfaction to the  
composer but, with a few  
notable exceptions, it pro-  
vided precious little comfort  
for the listener.

A reaction was not long  
in coming. Aleatory banners  
with various devices were  
unfurled and the waters of  
"chance operations" began to  
rise, until much of the musi-  
cal landscape has been sub-  
merged in graphics, impro-  
visations, intuitions and an  
infinite variety of the gags  
that figure too conspicuously  
in today's mindless anti-  
music.

How one longs, as one sits  
through those concerts that  
so presumptuously label  
themselves "avant-garde," for  
a composer who can provide  
what music offered in the  
past—a work that is at once  
attractive and engaging, and  
yet contains the sort of sub-  
stantial musical fare that can  
bear repeated hearings.

And that, it seems to me,  
is precisely what Stockhau-  
sen's "Momente" does offer.  
Parts of it are fun to listen  
to. Indeed, some people might  
call them flashy or theatrical.  
But there is also an underly-  
ing musical substance. It is  
always the newness of new

music that first strikes the  
ear; paradoxically, its rela-  
tionship to the past only be-  
comes apparent more grad-  
ually. But I suspect that as  
the years pass Stockhausen's  
debt here to the German tra-  
dition of thematic develop-  
ment will slowly become evi-  
dent.

Only what he uses here  
are not themes but "mo-  
ments," which he has de-  
scribed as "periods deter-  
mined by certain characteris-  
tics." These may be timbre-  
oriented, polyphonic or me-  
lodic, but they can be com-  
bined in varying proportions,  
so that, for example, a mo-  
ment that is primarily poly-  
phonic may also have timbre-  
characteristics. There can also  
be a give and take between

moments, so that elements of  
one may recur in various  
parts of the work, which inci-  
dentally, can in theory be  
composed in an infinite va-  
riety of guises and shapes.

Stockhausen has a charac-  
teristically German love of  
theory. Indeed, he rarely  
writes a new work without  
propounding a theory about  
how he has done it. But it  
would be a mistake to sup-  
pose that "moment-form" is  
a mere intellectual game. On  
the contrary, it is the culmi-  
nation of his musical thinking  
throughout the fifties. It is a  
logical development out of his  
earlier group-form, just as  
that was an attempt to break  
out of the impasse of the  
serial pointillism that was his

Continued on Page 33

## A 'New World' Of Black Music

By RAYMOND ERICSON

**C**ELLIST, composer, a founder and administrator of  
the Symphony of the New World, Kermit Moore  
said the other day that he didn't know exactly  
when Black History Week takes place, but that his  
orchestra is going to observe it anyway with two concerts  
today and one next Sunday in Philharmonic Hall. In doing  
so, the programs will try to encompass as many aspects  
as possible of black music, with side trips into black  
literature.

Moore said that he wasn't sure he could define all the  
particular aspects in words but that he would try. This  
afternoon's concert, for example, would look back to the  
"Negro Folk Symphony" composed in 1934 by William  
L. Dawson. He was, in Moore's words, "a man who  
touched the lives of so many famous black musicians  
today, either by teaching or inspiration." Howard Swan-  
son's "Short Symphony" of 1948 won an award from the  
New York Music Critics Circle. Randy Weston's "Uhuru,"  
recorded with 33 instruments, will be given its first public  
performance in an expanded symphonic conception, which  
"brings together West Indian, African and American black  
influences." An even younger generation will be repre-  
sented by Roger Dickerson, whose "A Requiem for Louis,"  
commissioned by the New Orleans Philharmonic-Sym-  
phony, will have its New York (Continued on Page 36)





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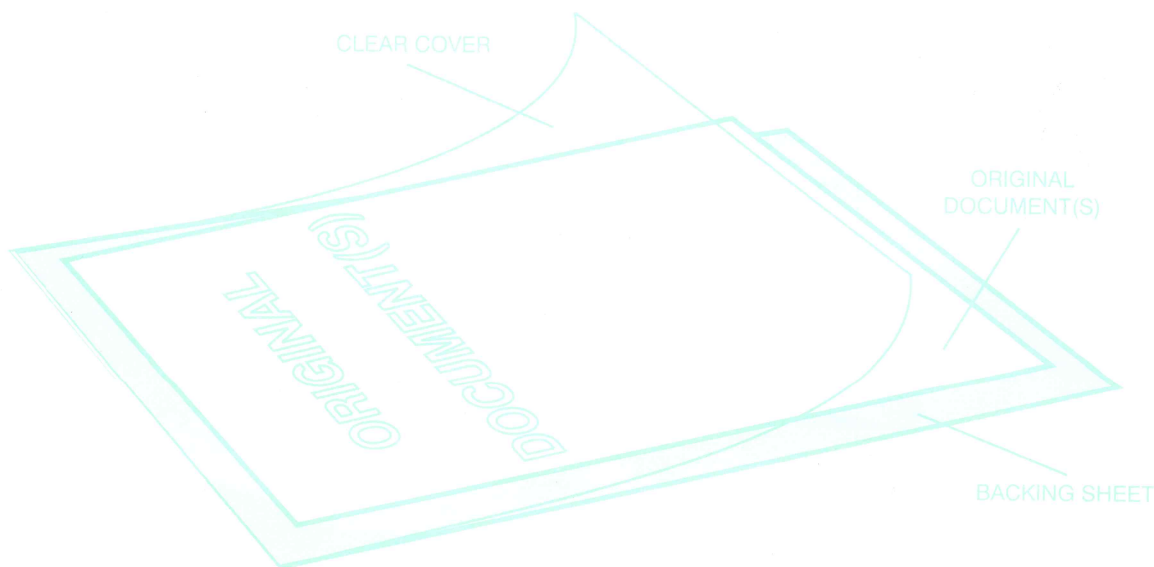
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# Abbado—'I'm Not a Showman'

Continued from Page 15

limit. They think they have to do everything now. But one has all of life. I didn't conduct the Mozart G. Minor Symphony for many years because I remembered that Bruno Walter said you must wait before conducting this work. Take 'Tristan.' I've wanted to conduct it for so long, but I won't until 1975.

"I'm not pushing. I never did. I never asked to conduct anywhere. In the beginning it was very difficult because I had just two or three concerts a year. But after the Mitropoulos competition it was easy. Now I can choose only the best orchestras."

Abbado was born into an unusually musical Milanese family. Both his parents played instruments, and his two brothers and a sister followed suit. "I decided to become a conductor when I was 8," he recalls. "I remember Antonio Guarnieri conducting the La Scala Orchestra. He was like Fritz Reiner and could get a big crescendo with hardly any movement. After hearing his performance of Debussy's 'Nocturnes,' I wrote in my diary, this is one piece I would like to conduct when I am old."

Young Claudio studied piano and composition at the Verdi Conservatory in his native city. In 1956, he went to the Vienna Academy to learn conducting. He remembers with great fondness the two years spent in the Viennese city where he became friends with a fellow novice, Zubin Mehta. Eager to observe the great masters at work and unable to gain entry to rehearsals, they auditioned to sing in the famous Musikfreunde chorus. Both proved more than acceptable and, as basses, performed in what Abbado terms memo-

rable concerts under Bruno Walter (Mozart Requiem) and Herbert von Karajan (Brahms Requiem and Beethoven Missa Solemnis).

In 1958, they traveled together to the United States and spent a happy summer at the Berkshire Music Festival in Tanglewood. Abbado won the Koussevitsky award for conducting; Mehta came in second. Unfortunately, Abbado's next trip to this country proved less felicitous.

"I hate competitions," he says, referring to the Mitropoulos contest he won in 1963. "They are the most unmusical things. I remember in the quarter-finals I thought I'd be eliminated because I conducted so badly. At the semi-finals, I was even worse, terrible. But then at the finals I conducted like it was a regular concert, and it was good. I hated it so much though, I knew it would be the last competition for me."

The victory awarded him \$5,000 and a year as assistant conductor of the New York Philharmonic. "It was a difficult period because, first, I didn't speak English. With Szell, I learned much, and Bernstein was very kind. But with Krips, that was not a good experience. Also, Philharmonic Hall is very bad. If you put the same orchestra in Carnegie, it would be different. I like New York for some weeks, but I could never live there. It's a crazy city, like a meat-grinding machine."

From New York he went to Berlin, where he was heard by Herbert von Karajan, who invited him to appear at the Salzburg Festival in 1965. Success after success followed in Europe. When he returned here in 1968, he had problems again. "When I conducted 'Don Carlo' at the Met, Mr. Bing and I fixed a cast, deciding

on the two best Ebolis in the world, Shirley Verrett and Fiorenza Cossotto. Then I come and I get Irene Dalis. It's a matter of principle. I don't like being promised something and then not getting it."

Abbado was also contracted to conduct a new production of "Boris Godunov," but canceled when he was told he'd have to do the spring tour. (The production has yet to be mounted.) Recently, he was invited to lead the Gentile version of "The Masked Ball," but withdrew because of the director's death and a conflict of dates with the Philadelphia Orchestra. He would like to return to the Met, however, particularly to conduct a new production of "Simon Boccanegra."

With six months a year at La Scala, which he considers the greatest opera house in the world, Abbado is not necessarily in need of operatic exposure with other companies. Since becoming its music director, he has enlarged the orchestra season of the Scala Orchestra to include cycles of the music of major composers. He is pleased with the reception his more modern programs and opera productions have received. He had to fight for it, but was able to present "Wozzeck" in German instead of Italian, and to prepare it in 40 rehearsals.

Despite his quiet good nature, Abbado is very much his own man and will battle for what he considers right. This includes politics. "In life every man has to take a position," he says. "When people say, 'Oh, he's a musician, why should he talk about politics,' this is stupid. I did a concert against Fascism in Italy at La Scala. It was at the time of elections, and the Fascists were

very strong. In Italy, the opposition to Fascism is Communism, but it's not like it is in America. I myself, however, belong to no party. I voted with the Communists simply because they were the opposition to the Fascists. But I disagree with both the Italian and Russian Communists on many things. My line is very clear. I'm for freedom. Everything that is not for freedom I protest."

\*

He also fights for what he considers right musically. Both at La Scala and the Vienna Philharmonic, he has slowly and unobtrusively changed the status quo, perhaps doing what Boulez is trying for in New York, but with much less fanfare.

"I hate publicity," he says. "It's very American and very wrong. If people expect more, they get less. If they don't know what to expect, they may be surprised and find that it's good. I also hate the word 'Career.' What is career? For me, conducting is not a game. For me, it's not a career. It's true conductors have power, but for me the most important thing is to have a big passion for something, whether it's music or anything else. The worst thing is routine. The business with titles is also ridiculous. I'm the principal guest conductor of the London Symphony, but I don't have the title."

"You know, there was a great conductor named Hans Knappertsbusch. After a concert, he would leave and never come out for bows. Years ago, I used to be somewhat like that. Now I take the time to be polite. Look, I like the reaction of the audience. I'm not sincere if I don't say that, but it still embarrasses me to take bows. I'm not a showman. I hate all that."





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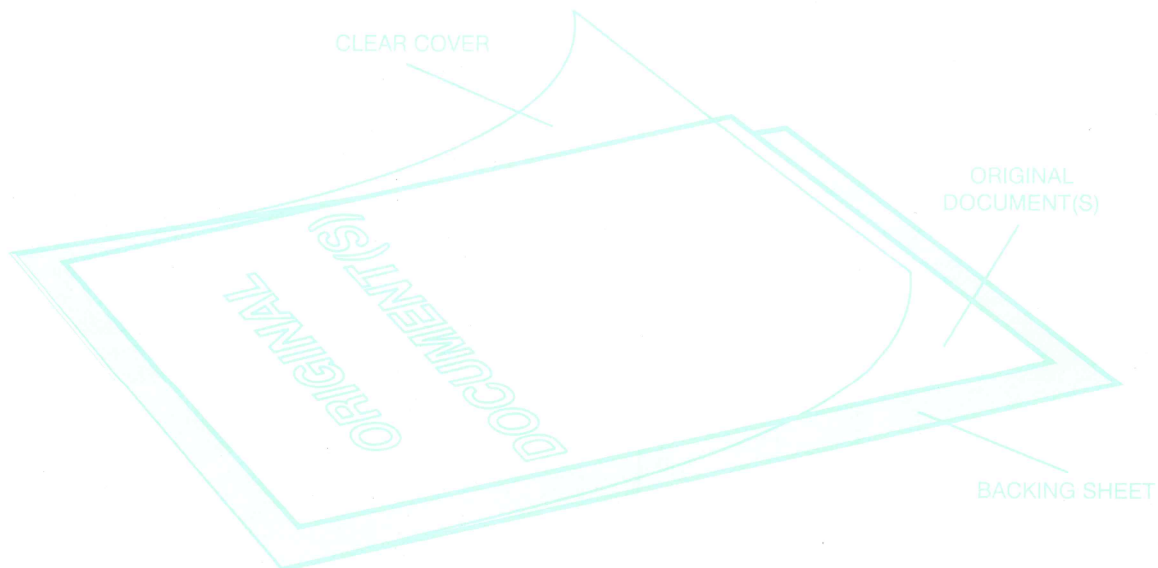
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# Abbado: Milan's Musical Populist

BY ROBERT C. MARSH

Chicago Daily News

CHICAGO—When Claudio Abbado returns to Los Angeles Thursday night to lead the Philharmonic in Mahler's mighty Sixth Symphony, it will be the Italian maestro's first appearance there in 11 years. A lot has happened to Abbado in that time, and much of it has concerned his on-and-off relationship with La Scala in Milan.

Last April Abbado resigned his post as principal conductor to protest the way in which the theater was being treated by the authorities and, specifically, the cancellation of the proposed Bicentennial tour of the United States. He got what he wanted. The tour was a marked success.

Abbado was offered an appointment that met his terms, and when he returns to Scala he will be top man in the theater in artistic matters, a concentration of power reserved for conductors such as Arturo Toscanini and Victor DeSabata. Milan, thus, is the hub of Abbado's world.

"I will be living there for six months of the year," he predicts. "It takes three months to get a new production on the stage, and I insist on being on hand for the entire process. I want to concentrate on the theater. So I will do a little conducting in Vienna, London and Chicago, and, basically, that's it."



**CONDUCTOR**—Claudio Abbado will conduct L.A. Philharmonic at Pavilion 8:30 p.m. Thursday.

which is physically smaller but has a higher educational and cultural level. When you have ignorance in an audience there is almost nothing you can do. In Naples they have a beautiful theater, San Carlo, but the tradition is terrible . . .

"Milan has a symphony orchestra attached to RAI, the Italian radio, and many do not realize that now the Scala orchestra plays 14 weeks of symphony programs every year. What is good is that they are always sold out. For students and workers the tickets are very low in price. In Milan we do concerts in the theater and then we play in the suburbs. In some places there are not good halls, so we take a portable shell and play on a basketball court . . . It is always sold out. You offer that sort of event to people at a price they can afford in a place near their home and they will respond."

The American audience for opera and symphonic music is dominated by persons who have attended college. This did not seem to be the case here in Chicago, Abbado agreed. "Working people in Italy are open in their minds. They like to hear, to learn, but they don't know anything about music. They still want to be there. The newspapers are important in creating interest. Television is not as

"I don't know how well in the United States you know of our changes," he said during his visit as guest conductor of the Chicago Symphony. "But the situation at Scala is good. We have a new superintendent, Carlo Maria Bandini, who worked for many years in Bologna and is thoroughly familiar with the business part of running a major theater. They invited me to be music director, and I am already planning the season 1979-80. It is much easier and more pleasant to work. When I make decisions, I know they will not be changed."

"The money situation is better. Italy, like England, is economically very troubled, but the government will give what it is possible to give. In Milan we are supported directly by the Italian government, not the city."

"Scala is still the main opera house in Italy. It is not simply because it is mine, but it has been so traditionally. The standards are very high now. Sir Georg Solti is going to come as a guest conductor now."

"People ask why can't you have a fine opera company in a big city like Rome, but Rome is really not a big city. The cultural life is a disaster. You can do far more in Florence

strong as in the United States, but we have a lot of music on television, even live opera from Scala."

"I think what we have started in Milan is moving in the right way, and that we can do a lot. But it is just a beginning, and I hope the government realizes this. Things must change. For a start we must have music in the schools. From the beginning every child must have an opportunity to learn music, as they do in Vienna or London. Everyone must be able to decide if music is important for him. You must make an investment in people. You must give them a chance to make the most of their lives. When that happens you have a happy and productive country and a public that can support serious art. It is the way we must go."





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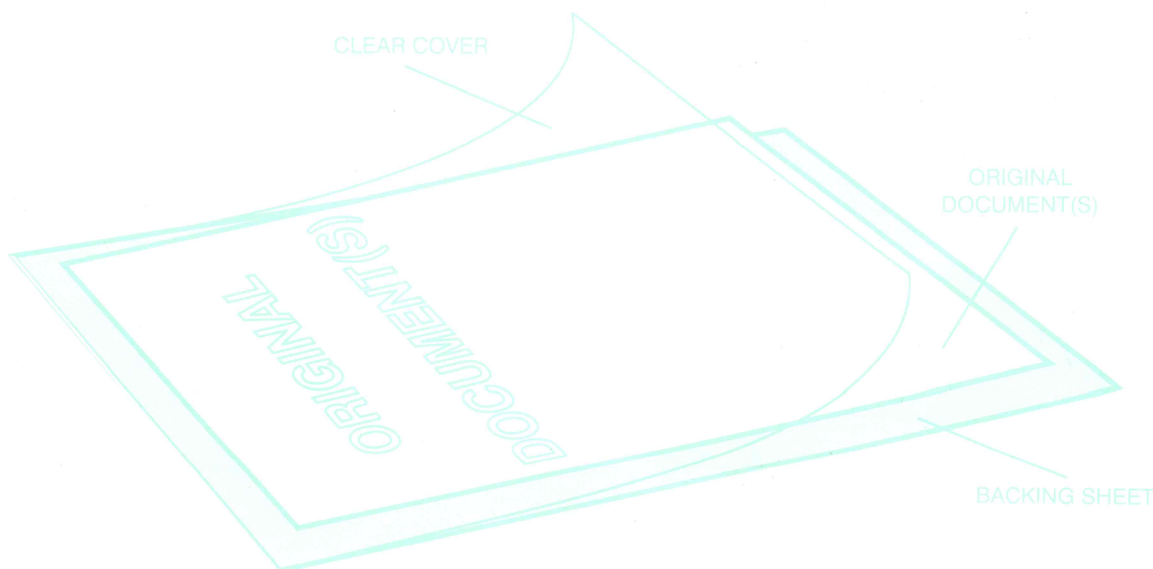
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# Abbado Resigns La Scala Post

BY PETER J. SHAW  
United Press International

MILAN—Claudio Abbado has resigned as musical director of debt-ridden La Scala in the second major blow in less than a week to the world-renowned opera house.

Abbado's resignation Tuesday came five days after superintendent Paolo Grassi said he was resigning because of internal opposition and

the government's failure to provide new subsidies for the opera house. La Scala sources said Abbado shared Grassi's feelings.

The opera house's administrative council, headed by Milan's Socialist mayor, Aldo Aniasi, was scheduled to meet Wednesday to discuss Grassi's resignation.

The sources said there is a good possibility the entire council might

resign, plunging one of the world's leading opera companies into further crisis.

La Scala gave a much-acclaimed series of performances in London recently, but later announced it was canceling a Bicentennial tour of the United States because of lack of funds. A major problem is the more than 30% drop in the value of the lira against the dollar in the last three months.

Martin Feinstein, executive director of the Kennedy Center for the Performing Arts in Washington, D.C., said after an emergency trip to Italy he would try to raise the needed \$580,000 for the U.S. tour. He was expected to announce the results of his efforts shortly.

The 42-year-old Abbado said his resignation, like Grassi's, was irrevocable, but he would remain in charge of the orchestra until the current season ends June 1.

Guest conductor of principal orchestras in Europe and the United States, Abbado joined La Scala in 1968. He had submitted his resigna-

tion in January but withdrew it, saying he hoped the opera house's myriad problems could be solved. In his letter of resignation, Grassi called the situation intolerable.

La Scala's budget estimate for the coming year was trimmed from \$15 million to \$11 million, and the board halted preparations for the two coming seasons. Compounding La Scala's troubles were brief strikes by the Communist-controlled shop stewards' committee, which twice forced cancellations of the premiere of the ballet "Giselle," one of the season's main events.

(Abbado, who is rumored to be

among the possible candidates to succeed Zubin Mehta as music director of the Los Angeles Philharmonic, is scheduled to appear here as guest conductor next season.)





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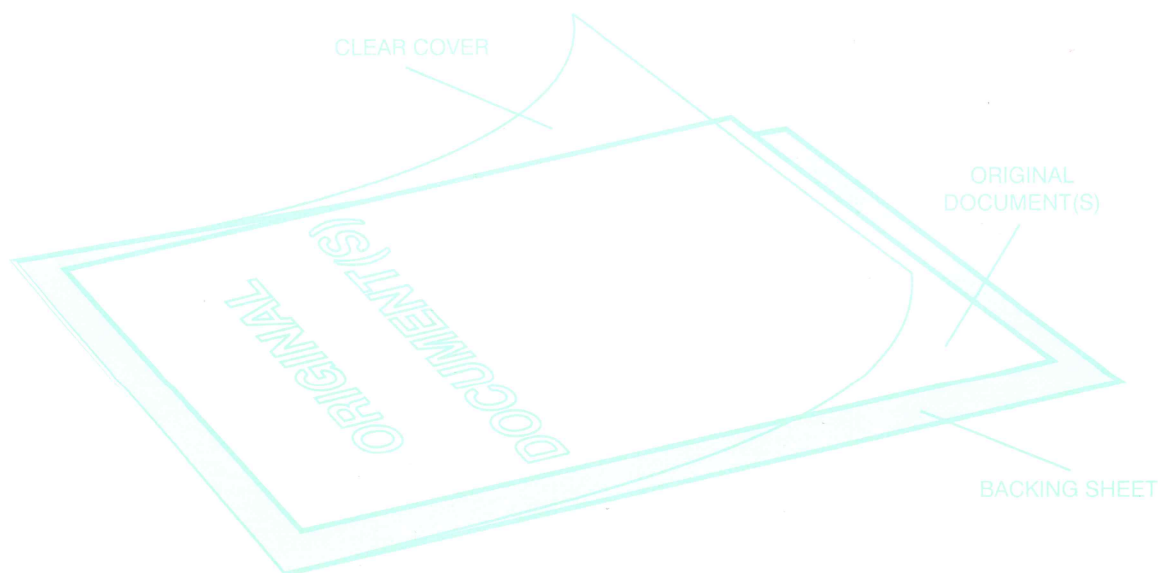
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## CLAUDIO ABBADO, Music and Artistic Director

Claudio Abbado, Music and Artistic Director of La Scala will become Principal Conductor of the London Symphony Orchestra in August 1979. Mr. Abbado recently completed guest conducting engagements in the United States with the New York Philharmonic, Chicago Symphony, Boston Symphony and the National Symphony of Washington DC.

Born in Milan, Italy, he studied piano and composition at the Verdi Conservatory of Milan and conducting at the Vienna Academy. He won the Koussevitzky Award for conducting at the Berkshire Music Center in 1958 and five years later was a first place winner in the Dimitri Mitropoulos Conducting Competition, which earned him a year's residence as an Assistant Conductor of the New York Philharmonic. In 1965 he was invited to appear at the Salzburg Festival and to conduct the Vienna Philharmonic. Success followed quickly, and in 1968 Mr. Abbado was named Permanent Conductor of La Scala. In 1971 he was appointed the company's Music Director and in 1977 became Artistic Director as well. Claudio Abbado is a frequent guest conductor with the major opera houses and orchestras of the world including the Metropolitan Opera, Vienna State Opera, Royal Opera House Covent Garden, Berlin Philharmonic and Vienna Philharmonic.

In 1976 he led La Scala on its American tour, giving performances in Washington DC, Philadelphia and New York. He has also conducted the company on a Japanese tour and this summer will lead them at the Berlin Festival, Lucerne Festival and Flanders Festival. Under his direction the company has given the world premieres of the



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operas AU GRAND SOLEIL CHARGE D'AMORE by Nono and ATOMTOD by Manzoni. He has also given world premieres of orchestral works including works by Hafter and the Italian premiere of a work by Ligeti. Major new productions which Mr. Abbado has led at La Scala include SIMON BOCCANEGRA with Stratas, MACBETH with Verrett, Cappucilli, Ghiaurov and Domingo and LOVE OF THREE ORANGES, all under the stage direction of Giorgio Strehler and DON CARLO directed by Sebastiano Ronconi.